BEL. • No single soul
Can we set eye on, but, in all safe reason, He must have some attendants. Though his humour Was nothing but mutation [3]; ay, and that

" See the simplicity of these base slaves ! [ft]
Who, for the villains have BO faith-themselves,
[ft] Think me to be a senseless lump of clay."
Again, in Othello :
" *And, for I* know thou art full of love," &c.

MALONE. 5 — Though his HUMOUR Was nothing but mutation ; &c.] [Old copy—his *honour.']* What has his *honour* to do here, in his being changeable in this sort ? in his acting as a madman, or not ? I have ventured to substitute *humour,* against the authority of the printed copies: and the meaning seems plainly this: " Though he was always fickle to the last degree, and governed by *humour,* not sound sense; yet not madness itself could make him so hardy to attempt an enterprise of this nature alone, and unseconded." THEOBALD-. The text is right, and means, that the only notion he had of honour, was the fashion, which was perpetually changing,

WARBTJRTON.

This would be a strange description of honour ; and appears to me in its present form to be absolute nonsense. The sense indeed absolutely requires that we should adopt Theobald's amendment, and read *humour* instead of *honour.*

Belarius is speaking of the disposition of Cloten, not of his principles :—and this account of him agrees with what Imogen says in the latter end of the scene, where she calls him " that *zrreguhus* devil Cloten," M. MASON.

I am now convinced that the poet wrote—his *humour,* as Mr. Theobald suggested. The context strongly supports the emendation ; but what decisively entitles it to a place in the text is, that the editor of the folio has, in like manner printed *honour* instead of *humour* in The Merry Wives of Windsor, Act I. Sc. III. :

" Falstaff will learn the *honour of* the age." The quarto reads rightly—" the *humour* of the age."

On the other hand in th.e quarto, signat. A 3, we find, " — Sir, my *honour* is- not for many words," instead of " —Sir, my *humour"* &c.

Again, in the quarto edition of Romeo and Juliet, 1597, we find:

" Pursued my *honor* not pursuing his.*' And again, immediately afterwards :

*[4] Black and portentous must this *honor* prove."

MALONE.